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# KUNKEL'S Musical Review

JUNE - JULY, 1902

Vol. 25, Nos. 4-5    Whole Nos. 292-293

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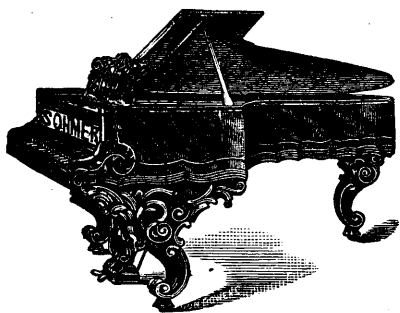
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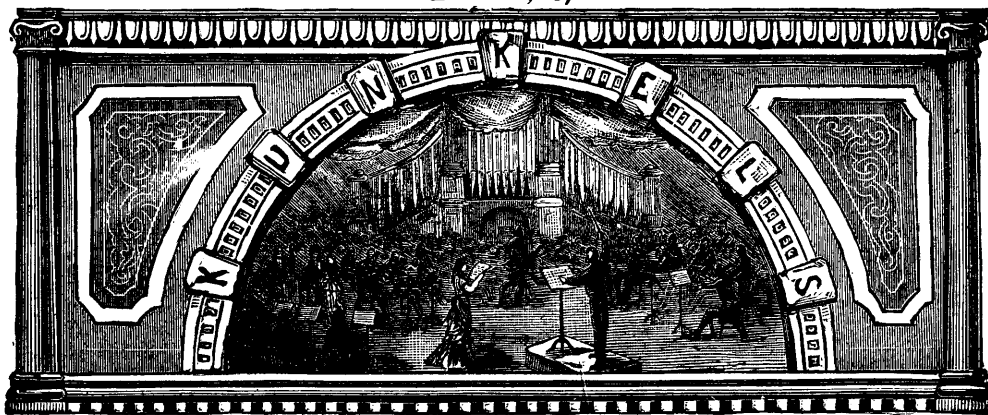
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the St. Louis World's Fair will commemorate.

It will embrace in its scope a comprehensive anthropological exhibition, constituting a congress of races, and exhibiting particularly the barbarous and semi-barbarous peoples of the world as nearly as possible in their ordinary and native environments.

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# MUSICAL REVIEW

KUNKEL'S

June-July, 1902.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 25—No. 4-5

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THOMAS M. HYLAND, . . . EDITOR

JUNE-JULY, 1902

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## THE NEXT STAGE IN MUSICAL EVOLUTION.

In forecasting the character and direction of the "music of the future," leading critics and conductors admit that the persistent influence of Wagner will for some time prevent the development of a new form or tendency, but take for granted that some change is highly probable. Wagner's triumph all along the line has lasted since the late seventies, and the world is believed to be ready for another great stride in advance. But what elements will the new school bring to the art of musical expression? Mr. Emil Paur, the eminent New York conductor, believes that the Russian composers will hold the stage in the early years of this century, displacing the Germans just as the latter had displaced the Italians. But the Russian writers on music do not seem to have formed similar expectations. They claim power and originality and expressiveness for their composers, but nothing is said about the prospects of a new world-school being started by them. In point of fact, one of the best equipped critics, M. Ivanov, in reviewing the musical progress of the nineteenth century and comparing it with the history of music in the preceding century, formulates a theory of "cyclical" change and predicts a reversion to simplicity, "pure music" and melody. He begins by thus describing the past century's predominant note in opera:

"It may be affirmed that the fundamental idea in the musical art of the nineteenth century was *realism*, or, more correctly, 'veritism,' the aim to be truthful and sincere in sound. From Weber, the follower and successor of Mozart and Beethoven, through

Meyerbeer, Wagner, Glinka, Rubinstein, etc., we hear constantly the appeal to 'truth' in music. Of course, each had a somewhat distinct conception of truth, dependent upon his individual artistic nature; but the demand for it was all-important. Wagner and his adherents consured Meyerbeer for alleged concessions to the mob, but the latter's greater works, in their time, in the thirties, fully expressed that truth which the most intelligent section of European society was capable of receiving."

"Les Huguenots" and other historico-social operas enjoyed a universal and genuine success because of their true dramatic situations, their significance, and relative depth. They were original, progressive for their time; but Meyerbeer degenerated under Parisian influences and lapsed from truth. The scepter then passed to Wagner, who once more raised the standard "veritism" and sincerity. But already there are critics even in Germany who charge him with inconsistencies, with compromise, and who believe that the principle of truth demands less "romanticism" and lyricism than Wagner put into his music dramas. In Russia certain veritists who out-Wagnered Wagner appeared, but they had a brief vogue and are already forgotten. M. Ivanov continues.

"Side by side with the school of veritism and the music drama throughout the whole century there has existed another school which has cared very little for truth and put external beauty above all else. This school, Italian, had at the beginning of the century Rossini for its chief exponent or exemplar. So powerful and numerous was it at one time that its supremacy seemed assured. But it has not held its own, and its last giant, Verdi, deserted its principles and late in life wrote operas radically different from his earlier ones. Now the Italian composers have wholly walked over into the opposite camp of the veritists and, for the sake of truth, are ready to perpetrate all sorts of folly."

This struggle was not the first of its kind in the history of music. It had its exact counterpart in the struggle in the eighteenth century between the realists and the romanticists or worshipers of beauty. Gluck, when fifty-four years of age, assumed the role of reformer and declared war on the Italian school of melodies and tuneful opera. At the head of the latter was Piccini, and he had many gifted followers and coworkers who wrote melody for melody's sake.

## CHORAL SOCIETY.

SIX SUBSCRIPTION AND TEN PUBLIC CONCERTS PLANNED FOR NEXT SEASON.

At a meeting of the Board of Management of the Choral-Symphony Society at the Odeon, Mrs. John T. Davis was elected chairman, and plans outlined for the coming year.

Seven committees were named to have charge of the various departments of the work, which it is said will be pushed with vigor. The chairmen of these committees, when elected, will constitute the Executive Committee of the society. Mr. Isaac T. Hedges, it is understood, has been asked to serve as chairman of the Executive Committee, and has signified his willingness to do so.

More than one-half of the members of the board were in attendance, making a total of about twenty-five present. George D. Markham, retiring chairman of the board, presided over the meeting. It was said by several members of the society, subsequent to the meeting, that the organization was now on a sound financial footing and able to confidently face the future. The membership of the committees as named includes many of the former supporters of the society with an infusion of much new interest.

The various committees are that on Soloists, the Hall Committee, the Press and Publicity Committee, the Orchestra Committee, the Chorus Committees, the Programme Book Committee and the Finance Committee. Each committee has six members.

It is intended to give next season six subscription concerts, and ten public concerts. At the latter local soloists will be the feature, and at the subscription concerts it is promised to have the best musical attractions from every part of the country. It is planned to secure Mme. Nordica for one of these concerts, and it is decided that all the artists shall be of a like high standard.

Do NOT waste too much time on finger exercises. In the long run they will impair the musical nature of the student. You can employ your time much better by selecting technically difficult passages from good compositions and by practicing them like etudes, at the same time studying another new piece. The metronome should only be used from time to time to ascertain one's ability to keep strict time in playing, but not to practice with.

FRITZ KREISLER played with Nikisch in London and scored a tremendous success. He was re-engaged with the Philharmonic there and was engaged at once for a large number of recitals in London.

It is stated that Edward A. McDowell will not be at his post in the Columbia College next season as it is his intention to make a concert tour as far as the west. He should be a drawing card.

Two pianists who are noted in Europe but have never come to this country are Edouard

Risler and Sigimund Stojowski. Both have recently been playing in Paris. Francis Plante is another pianist who has recently made a great success there. Risler is an Alsacian and Stojowski a countryman and pupil of Paderewski

VIOLINISTS are quite the vogue in London just now, the triumvirate, Kubelik, Kocian and Kreisler holding forth to admiring audiences. These are to be supplemented by a public appearance of the famous Wilhelmj, who will use a splendid Guarnerius violin which he has just received.

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## PADEREWSKI TELLS HOW.

If I were asked what ability is most necessary for the artist who wishes to accomplish anything I would not hesitate to say that of all qualities unselfishness is the most indispensable, said Ignace J. Paderewski. He added:

It is unselfishness which enables the artist to plod on up all the dreary preliminary steps that lead to the temple of art.

The true artist has no other aim and object in life than his art.

Art is to him everything that parents, country and sweethearts are to others.

His own personal wishes and wants disappear and vanish, and he feels not cold, nor heat, nor hunger, nor poverty, and gladly endures all kinds of hardships without complaining.

What matters it that his room is cold or bare, that his stomach is empty, when he feels within himself the power that forces him ahead and ahead, reducing all and everything else to nothingness?

The old Greeks used to speak of the holy fire of art in the breast of man, and no comparison could be more true or better explain the condition of the artist.

There is in the heart of every true artist an everlasting glow that inspires him and warms him, and like the strong flame throws light on his path in life.

He knows nothing of the desires or longings that others feel.

He cares not for squalid money, nor for position, nor for unfriendly criticism, nor for a high position in life.

If critics condemn him, it matters not when

his own heart and conscience tell him that he has been true to his ideals.

If he ever falls through the temptation of caring more for money than for his art, to think more of his individual wants, to lower himself or give up his independence to cater to bad public tastes, his punishment will swiftly follow, for the goddess of art is very exacting and wants all or nothing, and dissatisfaction, self-despise and regret will torture him.

I do not pretend to say that he does not feel gratified if he is appreciated and understood. He would not be human if he did not; but he must first of all satisfy the high standard of his own criticism, more severe than all others.

## MUSIC AT THE CORONATION.

According to the present plans of Sir Frederick Bridge, organist of Westminster Abbey and director of the music at the coronation of King Edward VII and Queen Alexandra, there are to be nearly four hundred singers in the choir at the coronation ceremonies and between seventy and eighty instrumentalists. The nucleus of the choir will naturally be the Westminster Abbey singers, who will be reinforced by the choirs of St. Paul's Cathedral, the Chapel Royal, St. George's Chapel (Windsor), and drafts from the choirs of the Temple Church, Rochester Cathedral and other sources. It is likely that Ben Davies and Andrew Black, who are just returned home from their American engagements, will lend their services as members of the choir,

which will be accommodated in galleries flanking the organ. The orchestra will be made up of musicians from the King's Private Band, the orchestra of the Royal Choral Society and the Kneller Hall School of Military Music. There will be a larger choir and a smaller band than at Queen Victoria's coronation, when the instrumentalists numbered 117 and the singers 288.

MANY engagements have been made for the American concert season of 1903. Henry Wolfsohn, who is now in London, has arranged with, among others, Anton Van Rooy, now at Covent Garden; the English contralto, Mme. Kirkby Lunn, also at same place; Maud MacCarthy, the Irish violinist; Elsa Berger, the Cellist, and Josef Hofmann, the pianist, who will go on a short tour Jan. 1.

Aunt—Tommy, why do you keep bothering little Mabel when I play the piano? She always screams so that that I have to stop.

Tommy—Yes, I know. Pa gives me a nickel to bring her.

It is announced that the "House of Rest for Musicians" at Milan, which is to perpetuate the memory of Verdi, is approaching completion. The structure is finished, and the work of decorating and furnishing has now been taken in hand. The Crypt where the remains of the master will lie, is to be richly adorned with mosaics. These are being designed by the Italian artist, Lodovico Pogliaghi. It is expected that the memorial will be completed before the end of the present year.

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9

**JACOB KUNKEL.**

**Allegretto** ♩  $\text{♩} = 100$  (*lively, cheerful*)

**1762\_9**

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**1762: 8**



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). A "l. h." marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). A "simili" marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4).

## TRIO.

*Giocoso (sportively, playfully)*

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). A "p" marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). A "crescendo" marking is present in the bass staff.

*Con grazia* (gracefully, elegantly)

*f* (Key of F minor.)

*p*

*crescendo*

*f*

*pp*

8.

8.

8.

1762-9

The image shows a piano score for a piece in F minor, marked 'Con grazia' (gracefully, elegantly). The score is written for piano and consists of five systems of music. The first system begins with a forte (f) dynamic and a key signature of one flat (F minor). The second system features a piano (p) dynamic and a crescendo marking. The third system includes a piano (p) dynamic and a piano-piano (pp) dynamic. The fourth and fifth systems continue the melodic and harmonic development. The score is marked with various fingerings, slurs, and articulation marks. The page number 1762-9 is printed at the bottom center.

First system of musical notation, measures 1-4. The music is in 3/4 time, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together, and includes fingerings (1-4, 3-2, etc.) and accents. The bass staff provides a harmonic accompaniment with chords and moving lines, marked with 'Ped.' (pedal) and asterisks. A dynamic marking 'p' (piano) is present in the first measure.

Second system of musical notation, measures 5-8. Continues the melodic and harmonic development. The treble staff shows more complex rhythmic patterns with triplets and sixteenth notes. The bass staff continues with harmonic support, including 'Ped.' markings and asterisks.

Third system of musical notation, measures 9-12. Measures 9 and 10 feature a melodic line in the treble staff with a 'p' dynamic. Measures 11 and 12 show a shift in the bass staff with more complex chordal structures and 'Ped.' markings. A dashed line with the number '8' is above the first measure of this system.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 have a 'p' dynamic in the treble staff. Measures 15 and 16 show a melodic line in the treble staff with a 'p' dynamic. The bass staff continues with harmonic support, including 'Ped.' markings and asterisks. A dashed line with the number '8' is above the first measure of this system.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 have a 'p' dynamic in the treble staff. Measures 19 and 20 show a melodic line in the treble staff with a 'p' dynamic. The bass staff continues with harmonic support, including 'Ped.' markings and asterisks. A dashed line with the number '8' is above the first measure of this system.

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat). The system consists of three measures. The first measure starts with a forte (*f*) dynamic and features a descending eighth-note scale in the right hand, with a bass line of two chords. The second measure has a piano (*p*) dynamic and continues the scale. The third measure returns to a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5. The system is marked with a repeat sign and a double bar line.

Second system of musical notation. Treble clef, key signature of two flats. The system consists of three measures. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. The system is marked with a repeat sign and a double bar line.

Third system of musical notation. Treble clef, key signature of two flats. The system consists of three measures. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. The system is marked with a repeat sign and a double bar line.

Fourth system of musical notation. Treble clef, key signature of two flats. The system consists of three measures. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. The system is marked with a repeat sign and a double bar line.

Fifth system of musical notation. Treble clef, key signature of two flats. The system consists of four measures. The first measure has a forte (*f*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5. The system is marked with a repeat sign and a double bar line.

8

First system of a piano piece. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano). The system ends with a repeat sign.

8

Second system of the piano piece. The right hand continues with intricate melodic patterns. The left hand has some rests. Dynamics include *f* and *dim.* (diminuendo). The system ends with a repeat sign.

Third system of the piano piece. The right hand has a long melodic phrase. The left hand plays a rhythmic accompaniment. Dynamics include *f* and *l. h.* (left hand). The system ends with a repeat sign.

8

Fourth system of the piano piece. The right hand features a series of chords and melodic fragments. The left hand plays a simple accompaniment. Dynamics include *p* (piano). The system ends with a repeat sign.

8

Fifth system of the piano piece. The right hand continues with melodic patterns. The left hand plays a steady accompaniment. Dynamics include *p* (piano). The system ends with a repeat sign.





8 *crescendo* *crescendo* *or thus.* 11

8

8 *cresc.*

8 *molto crescendo* *molto crescendo* *f* *rf* *f* *f*

*Con impeto (with impetuosity)* 8 *rf* *ff* *ff* *ff*

# SILVER ECHOES FROM ARCADIA.

(JUBILEE MARCH.)

Notes marked with an arrow (↘) must be struck from the wrist.

By M. REGINA O.S.U.

In March time. ♩ - 132.

*Cantabile (Singing.)*

*f*

*mf*

*f*

(Key of D major.)

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

Entered Stationers Hall.

1845 - 5

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**Pomposo.** (*In a grand martial manner.*)

*sf sf sf sf sf sf*

(Key of A major.)

**Cantabile.**

This musical score is for a piano piece in A major, consisting of two main sections: Pomposo and Cantabile. The Pomposo section, marked 'In a grand martial manner', is written in 4/4 time and features a powerful, rhythmic melody in the right hand with frequent triplets and sixteenth-note patterns, and a supporting bass line in the left hand. The Cantabile section, in contrast, is marked 'Cantabile' and features a more lyrical, flowing melody in the right hand with long, sweeping lines and triplets, while the left hand provides a steady, rhythmic accompaniment. The score is written for piano (p) and includes various dynamic markings such as fortissimo (sf) and piano (p). The key signature is A major, indicated by three sharps (F#, C#, G#). The score is divided into two systems, each containing two staves (treble and bass clef). The first system covers the Pomposo section, and the second system covers the Cantabile section. The score concludes with a final cadence in the Cantabile section.

## Grazioso. (Very graceful.)

## TRIO.

*p* (Key of G major.)

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

*Cantabile.*

*p*

(Key of C major.)

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. \*

N.B. Heed the change of fingering.

Grazioso.

1845-5

**Cantabile.**

The musical score is for a piece titled "The Merry Widow" by Franz Lehár. It begins with a piano introduction in 3/4 time, key of D major. The introduction features a series of chords and arpeggios, with a tempo marking of "Allegretto". The main section is a waltz in 3/4 time, key of D major, with a tempo marking of "Allegretto". The waltz is characterized by a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The score includes a "Red." (Reduction) section, which is a simplified version of the original score, suitable for a single piano. The reduction is marked with "Red." and "Allegretto". The score is written for piano and includes a variety of musical notations, including chords, arpeggios, and melodic lines. The tempo is marked "Allegretto" throughout the piece.


**CODA.**

***Con anima.***

**SOLLA. Con anima.**

This musical score is for a piece titled "SOLLA. Con anima." It is written for a piano and features a complex, rhythmic melody. The score is divided into four measures, each containing a staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo and mood are indicated by "Con anima." The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like "f" (forte). The piece concludes with a double bar line and a final chord.

This musical score is for the first piece, 'The Merry Widow', from the opera 'The Merry Widow' by Franz Lehár. It is in 2/4 time and features a key signature of one sharp (F#). The score is written for piano and voice. The piano part consists of two staves, with the right hand playing a melody of eighth notes and the left hand providing harmonic support with chords and triplets. The voice part is written on a single staff, with lyrics in German. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The piece is marked with a tempo of 'Allegretto'.

 To lengthen the March go from here to ~~§~~ page 3 until ~~§~~ page 4 then close with the Coda.



# CHROMATIC GALOP.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

**Allegro.**  $\text{♩} = 120$ . (very lively.)

*p* (Key of F major)

For the proper execution of passages in mixed positions occurring in this piece see Kunkel Royal Piano method page 33

*tenuto* (sustained)

*ten.*

*ten.* *cresc.*

*or 3*

**Giocoso. (with mirth, joyfully.)**

(Key of C major.)

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score includes fingerings (1-4) and breath marks (arrows) for the melody. The piece ends with a double bar line and repeat dots.

**TRIO.**

**4**  
**Notice. Repeat first part to  then proceed with the Trio.**

**Con anima.** (*with animation, in a spirited manner.*)

Con anima. (with animation, in a spirited manner.)

ten.

(Key of B<sup>2</sup> major.)

4 1 2

4 3

3

3

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several fingerings indicated by numbers 1-3 and arrows. A "ten." (tenuto) marking is present above the final measure of the melody. The bass line consists of a steady eighth-note accompaniment. The score is presented on a single page with a decorative border.

**Scherzando. (in a light and sportive manner.)**

Notice. Repeat Trio to then play from the beginning of the Galop to which finishes the piece.

# MY OWN.

CHARLES GALLOWAY.

Moderato. ♩ - 112.

The piano introduction is in 4/4 time, marked Moderato (♩ = 112). It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features several triplets and is marked *mf*. The bass line includes fingerings (5, 2, 1, 5, 3, 2, 1, 3, 2, 1, 2, 1, 3, 1, 4, 5) and some notes are marked *ped.* or *ped. ped.*. The piece concludes with a *molto rit.* marking.

a tempo.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is marked *a tempo.* and includes the lyrics: "My darling! Thou art like the moonlight on the sea, O how I love thy". The piano accompaniment is in 4/4 time, marked *p*, and features a steady bass line with some chords in the right hand. The lyrics are aligned with the vocal notes.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: "shin - ing When night draws near. My soul, my". The piano accompaniment continues with a steady bass line and chords in the right hand. The lyrics are aligned with the vocal notes.

1799 - 6

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soul is filled with sil - very light from thee..... How can I

keep from lov - ing thee my..... dear! Oh! bless - ed

moon - light, with - out thee I blind - ly wan - der, My heart is

dark if thou art hid a - way from me. Sweet

know, I ..... see. Sweet

\* Red. \* Red. \* Red. \* Red.

moon-light of my soul, I see thee yonder And

*f*

Musical score for the song "Thou, and thou dost shine for me." The score is written for voice and piano. The voice part is on a single staff, and the piano accompaniment is on two staves. The tempo is marked "a tempo." The score includes dynamic markings such as "cresc." (crescendo) and "rit." (ritardando). The lyrics are: "thou, and thou dost shine for me." The score is numbered 1799.



My dar-ling!

thou art like the vio-lets in the wood, O how I love thy

sweetness As spring draws near. Thou art, thou art so ve-ry sweet and pure and

N.B.

good,..... How can I keep from lov-ing thee my..... dear! Oh fragrant

1799 - 6  
N. B. If this version is too difficult play as given at first verse.

blossom far from thee I sad - ly wander, There is no beau - ty where the fields are void of

*Led.* \* *Led.* \* *Led.*

thee. Oh..... blos - som of my soul thy pet - als yon - der I.....

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

see, I..... see, Oh..... blos som of my soul I see thee

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

yon - der, And thou and thou dost bloom..... for me .....

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

The song closes here.

1799 - 6  
Singers preferring to end with the extra Coda will omit measure marked \$ and take up coda instead

## Coda.

me ..... I see thee yon - der, I see thee yon - der, And thou dost

bloom,..... dost bloom for me. I see thee yon - der, I see thee

yon - der, And thou dost bloom, Dost bloom for me.....

# IN DREAMLAND.

## VALSE CAPRICE.

Notes marked with an arrow (↓) must be struck from the wrist.

Tempo di Valse. (In waltz time.) ♩ = 80.

*Cantabile* (singing)

EDWARD H. BLOESER.

*p* (Key of E flat major.)

The first system of musical notation is in 3/4 time, key of E-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with fingerings (4, 5, 2, 1) and has a dynamic marking of *p*. The bass line consists of quarter notes. The system ends with a double bar line.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

The second system continues the piano introduction. The melody in the right hand is marked with fingerings (5, 4, 4, 5, 4, 5, 2, 1) and has a dynamic marking of *p*. The bass line consists of quarter notes. The system ends with a double bar line.

*ritardando* (retard the time)

*a tempo* (resume the time)

The third system continues the piano introduction. The melody in the right hand is marked with fingerings (4, 5, 2, 1) and has a dynamic marking of *p*. The bass line consists of quarter notes. The system ends with a double bar line.

The fourth system continues the piano introduction. The melody in the right hand is marked with fingerings (4, 5, 2, 1) and has a dynamic marking of *p*. The bass line consists of quarter notes. The system ends with a double bar line.

The fifth system continues the piano introduction. The melody in the right hand is marked with fingerings (4, 5, 2, 1) and has a dynamic marking of *p*. The bass line consists of quarter notes. The system ends with a double bar line.

*Scherzando* (in a light, playful manner)

First system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. Fingering numbers (1-5) are indicated above notes. Arrows point to specific notes in both staves.

Second system of musical notation. Treble and bass staves. A *crescendo* (increase in force) marking is present in the right margin. Fingering numbers and arrows are present.

Third system of musical notation. Treble and bass staves. A forte (*f*) dynamic marking is present. *ped.* (pedal) markings with asterisks are under the bass staff. Fingering numbers and arrows are present.

Fourth system of musical notation. Treble and bass staves. Fingering numbers and arrows are present.

Fifth system of musical notation. Treble and bass staves. A *crescendo* marking is present above the bass staff. *ped.* markings with asterisks are under the bass staff. Fingering numbers and arrows are present.

*Cantabile*

First system of musical notation, Cantabile section. The system consists of two staves. The upper staff is in bass clef and contains a series of chords with fingerings (4 5, 2 1, 4 5, 2 1, 4, 2 1, 3, 2 1) and slurs. The lower staff is in bass clef and contains a series of chords with slurs. The tempo marking *pp* is present.

Second system of musical notation, Cantabile section. The system consists of two staves. The upper staff is in bass clef and contains a series of chords with slurs. The lower staff is in bass clef and contains a series of chords with slurs.

Third system of musical notation, Cantabile section. The system consists of two staves. The upper staff is in bass clef and contains a series of chords with slurs. The lower staff is in bass clef and contains a series of chords with slurs. The tempo marking *rit.* is present. The system concludes with the tempo marking *a tempo* and the dynamic marking *pp*.

Fourth system of musical notation, Cantabile section. The system consists of two staves. The upper staff is in bass clef and contains a series of chords with slurs. The lower staff is in bass clef and contains a series of chords with slurs.

Fifth system of musical notation, Cantabile section. The system consists of two staves. The upper staff is in bass clef and contains a series of chords with slurs. The lower staff is in bass clef and contains a series of chords with slurs.



*Con Brio* (with brilliancy and spirit)

The musical score consists of six systems of staves. The first system begins with a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, often beamed together, with fingerings (1, 2, 3, 4, 5) indicated above. The bass staff contains a more rhythmic accompaniment with eighth notes and rests. Dynamic markings include *f* (forte) and *p* (piano). The second system continues the melodic line in the treble staff with various intervals and fingerings. The third system features a more complex texture with multiple voices in both staves. The fourth system shows a return to a more active melodic line in the treble staff. The fifth system includes a section marked *accel.* (accelerando) in the bass staff, followed by a *rit.* (ritardando) section. The sixth system concludes with a *crescendo* marking in the bass staff and a final *p* (piano) dynamic. Throughout the piece, there are numerous slurs, ties, and articulation marks (dots and arrows) indicating phrasing and performance technique. The key signature is one flat (B-flat), and the time signature is 4/4.

*a tempo*

*pp* *dolcissimo* (with delicacy and sweetness)

*a tempo*

*rit.*

*ppp*

*ppp* *ppp* *ppp*

1767. 5

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## SAINT-SAENS ON MELODY AND HARMONY.

A melody alone, a rhythmical melody, may, under certain circumstances, rouse an audience to enthusiasm. But what sort of an audience! An audience of persons who, in consequence of their moderate musical endowments, cannot raise themselves up to the understanding of harmonic beauties. This must be clear to everybody. Such a public one finds among the ancient and Oriental nations and among the negroes in Africa. They own up to a childish, meaningless sort of music. The Orientals are quite advanced in melody and rhythm; harmony, however, is still an unexplored field for them. As for the Greeks and Romans, all efforts to prove them to have been possessed of a knowledge of harmony have only led to views to the contrary.

Whoever protests against progress, whoever believes in the superiority of the antique over the modern, he may deny harmony and stick to melody. Whoever judges justly and wisely, however, must concede that music before the birth of harmony was still in a rudimentary state and incapable of producing deep emotion. The development of harmony

marks a new stage in the great mental appeal of humanity. Much diligence has been bestowed upon the study of the question whether harmony was born from melody or melody begotten by harmony. Love's labor lost! Both are descended from the mother of all, Nature. But while the wildest nations could understand melody, and were more or less capable of cultivating it, harmony was destined to spring up only in the sun of the cultural awakening of the nations, and fructified by that particular mental flucture which we designate as the Italian Renaissance.

It is quite correct when some people say: "Only application and practice are needed in order to be able to write well-sounding chords, while a beautiful singable melody is the creation of genius." But one might with the same justifiableness maintain: "One needs only a certain aptitude in order to create a mellifluous melody, while beautiful successions of chords are deeds of genius." Beautiful melodies and beautiful successions of chords are alike emanations of inspiration. And who has not often perceived that a good deal more of brain is needed for the composition of fine harmonic successions?

There are those who try to disseminate the idea that harmony is exclusively the product

of reflection, of science, and that inspiration was not needed for it. How do they explain the fact, then, that the geniuses who invent such beautiful melodies are alone and exclusively good harmonists? Why has not any learned musical schoolmaster been able to write, for instance, the *Oro Supplex* from Mozart's "Requiem," which fundamentally represents merely a succession of chords? In verity all true artists invent the beautiful chord successions as well as the beautiful melodies from their inner inspiration, from an innate desire, without any assistance from science. It is easy to say that to be able to create in every respect perfect master-work is only given to genius moving above the heights of humanity. The understanding for and appreciation of beautiful harmonic successions is likewise only possible to a public moving on the pinnacle of culture!

Whoever has a taste only for melodies does thereby silently concede that he will not take the trouble to study and learn to know the various parts of a whole in order to be able to comprehend through the detail the art-work as a whole. To declare that he could not do so, even if he wanted to, and thus to accuse him of mental incapacity, is an audacity for which I should not like to be held responsible. At any rate, such persons, together with the Orientals and the savages, form the public, which in its mental laziness impedes the progress of the world's art. They know full well that the highest and noblest of musical joys are denied them. Like the children, they are satisfied with such happiness as Santa Claus bestows upon them—Ex.

WITH regard to his own playing, Mozart lived before anybody had invented technic. He simply played as a musician, an artist. He had more ideas than all his contemporaries together; he had unlimited faculty of treating a musical idea in any way he thought suitable; he was full of music—always thinking up new things; he did not have to think them up, they flowed in upon him as he walked, as he talked, when he tried to sleep.

His fingers belonged to his brain. They were undoubtedly flexible, responsive, and expressive. Whatever the thought, those talking-fingers transformed it into sound. The result was an impression not of *playing*, but of *music*. Measured as to his speed or other qualities, he was certainly a virtuoso of his time. But, from his own stand-point, I doubt whether he did much with exercises. He was a divinely-endowed genius, whom it will be a disgrace and an irreparable loss for the musical world to forget.

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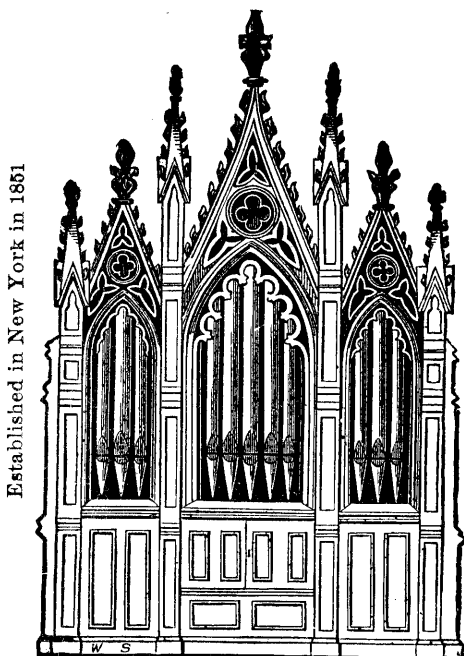
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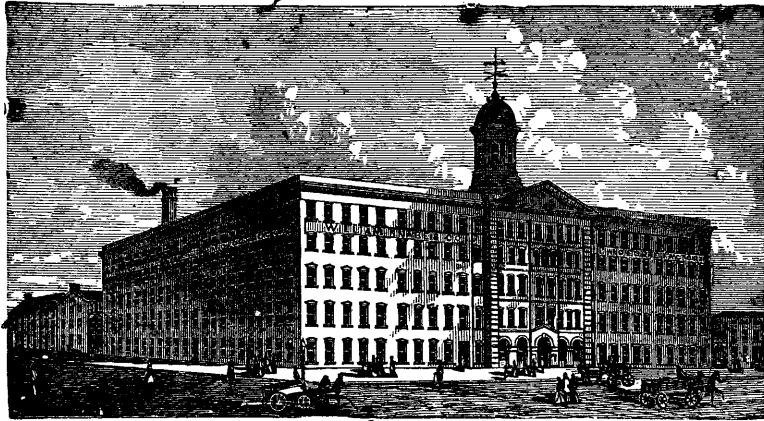
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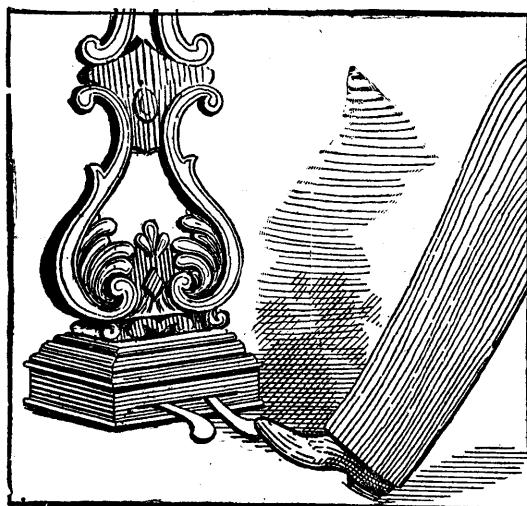
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